

2018

2018 Pacific States Biennial North American Print Exhibition



UNIVERSITY
of HAWAII
HILO



Introduction

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Introduction

The Pacific States Biennial National (PSBN) printmaking exhibition at the University of Hawai'i at Hilo was established in 1982 as a regional exhibition featuring Hawai'i, Washington, Oregon, and California; and evolved into a national exhibition in 1985. For over 30 years, the PSBN has garnered an impressive number of entries from every state in the country and showcased the nation's most talented printmaking artists. The scope of the PSBN exhibition continues to serve the mission of UH Hilo to enhance the cultural environment of the island of Hawai'i. In addition to serving this mission, the exhibition provides an exceptional professional development and applied learning resource for students involved in all production aspects of the show.

We were pleased to have Helen Frederick as our 2018 juror. Helen is a recognized distinguished artist, curator, educator, coordinator of international projects, and the founder of Pyramid Atlantic. As an advocate for and an active participant in the Washington, D.C., metropolitan area arts scene, she has served on the directorial boards of alternative art spaces, various local and national boards and national peer-review panels. She has and fulfilled speaking engagements around the world, always emphasizing collaboration across disciplines. Throughout her life her passion for diverse cultures and histories has led her to travel to observe the material cultures of many societies, their skills and ideas and to make connections among disparate cultural traditions.

The 2018 PSBN international showcased 79 unique works that utilized a full range of contemporary approaches to print media and was curated through a selection of 582 submissions representing artists from 28 states, Mexico, and Canada. The selection was finalized during Frederick's 10-day visit to UH Hilo and included artists from Arizona, California, Connecticut, Georgia, Hawai'i, Iowa, Idaho, Indiana, Kentucky, Louisiana, Maryland, Michigan, Minnesota, Missouri, Mississippi, North Dakota, Nebraska, New Jersey, New York, Ohio, Oklahoma, Oregon, Pennsylvania, Tennessee, Texas, Washington, Wisconsin, and West Virginia. Selections also included Canadian artists from Alberta, British Columbia, Nova Scotia, and Quebec.

This year's exhibition includes the largest number of selected works in the history of the PSBN. In order to accommodate this larger exhibition, the works were presented in three separate venues that included the University of Hawai'i at Hilo Campus Center Gallery and Mookini Library, as well as the East Hawai'i Cultural Center exhibition galleries. During Frederick's visit, she reviewed the installed works and selected 8 Juror's awards which went to artists Briar Craig, Maria Doering, Vanessa Hall-Patch, Morteza Khakshoor, Michael Menchaca, Mark Sisson, Lisa Turner, and Donna Westerman. The First Place award went to Todd Herzberg of Kentucky, for his lithographic print titled: *Erik*. Herzberg will be travelling to Hilo in 2019 for a 10-day residency at UH Hilo to create a print for the Artist Print Edition (A.P.E.), Volume III.

The Hawai'i State Foundation on Culture and the Arts Acquisition Award Selection Committee also visited the exhibition to make purchase recommendations for the State Foundation Permanent Collection. These recognition awards went to artists Elizabeth Bennett, Myles Calvert, Todd Herzberg, Sophie Isaak, Morteza Khakshoor, Michael Menchaca, and Donna Westerman. We are also pleased that the Arts



*Tiana Honda, Helen Frederick, and Katya Hutchinson
with Helen's finished print*

Acquisition Award Selection Committee recommended the Artist Print Edition Volume II for purchase, which showed concurrently with the PSBN at the East Hawai'i Cultural Center.

Frederick's visit was full of engaging activities. She delivered an insightful lecture about her creative process, travels, and collaborations and also gave a hands-on workshop on Sintra plate printmaking, which was well attended by students and community. While in residence, she worked diligently on her piece for the Artist Print Edition Volume III. Printing assistants Tiana Honda and Katya Hutchinson worked with her to pull a majority of the edition from the three-plate Sintra matrices. The remaining prints were pulled after her departure and sent to her for approval and signing. Frederick is the first artist in the A.P.E. Volume III project and will be joined by Todd Herzberg's contribution when he visits UH Hilo later in 2019.

The 2018 Pacific States Biennial North American Exhibition was made possible with funding and support from the University of Hawai'i Foundation: Howard and Yoneko Droste Art Department

bequest, the State Foundation on Culture and the Arts, and the University of Hawai'i at Hilo Art Department and Campus Center Student Activities Council.

For additional information regarding the exhibition and portfolio project, please contact the University of Hawai'i at Hilo Art Department Chair.

Sincerely,

Professor Jon Goebel
PSBN Director
University of Hawai'i at Hilo

Juror's Statement

Raising Questions – PSBN 2018

Helen Frederick

Great art gives you stirring memorable details that are recognizable and known, yet leaves enough unknowns for you to discover and question more. In the 2018 Pacific States Biennial North America juried print exhibition I reviewed almost 600 entries to select an exhibition that would uncover questions – some of critical artistic confrontation, others of satire and humor, many of pure perceptive invention and skill, and others demonstrating traditional excellence or innovation in printmaking media. Seeing how contemporary artists choose to draw, compose, and sustain their marks through the demanding processes of etching, relief, woodcut, screenprint, monoprint and mixed media print disciplines is such a pleasure. This biennial does not disappoint.

Todd Herzberg from Kentucky with his photolithograph titled ERIK stood out to receive the first-place residency award. His image of a human, masked as a bird with a stuffed deer under his arm, standing in a kiddie pool of green water, with a circle of empty chairs arranged in waiting, and a record player that may provide sound or voice, asks so many questions. What are they all doing together in this interior wall-papered room?

In the category of juror's awards Morteza Khakshoor born in Iran and now in Columbus, Ohio as an educator, provides another figurative screenprint titled A VERY FUNNY HISTORY. The large-scale colorful print situates a dapper young man sitting on a love seat type couch next to a truncated torso of an older man. This distorted juxtaposition provokes many questions about authority, intimacy, perhaps some form of damage, and certainly a surreal disconcerting passage of time and space.

Strong messages are also found in the artists Briar Craig, Vanessa Hall-Patch, and Mark Sisson. WHITE WASH PRIVILEGE by Briar Craig (Kelowna, British Columbia), is a hand pulled ultra-violet screenprint that broadcasts a graffiti-like message of injustice overlaid on the American Flag and the recognizable signature cover of a National Geographic magazine. STILL STANDING IN DAVIES ORCHARD by Vanessa Hall-Patch, from Bowen Island, British Columbia, demonstrates absence and presence in the format of a double-sided urban-scape screenprint on two-sided translucent paper. Mark Sisson (Stillwater, Oklahoma), with his PORTRAIT OF DANIEL KING, a linocut/woodcut/lithograph, gives us the richest portrait rendering of a young man under a spotlight, but also illuminates suggestive coded messages all around his uniformed visage.

OBJECTIVE #1, a screenprint by Lisa Turner, Bellingham, Washington, perhaps asks the most puzzling questions with a hazing blue biomorphic shape that is arranged in front of a pale pink tree/sky, and sitting atop some type of mechanical device on an edgy cliff. A bit threatening, yet endearing, the blue silhouette seems inert at the moment.

Lastly three juror's awards go to Donna Westerman, Orvinda, CA, for her beautiful large monochromatic reduction woodcut WATER UNDER THE BRIDGE; and to Michael Menchaca from San Antonio, Texas,

who celebrates plurality in GOTTA CATCH'EM ALL! with his dubiously patriotically colored marching crowds in screenprint; and finally, from Dartmouth Canada, Maria Doering's NOSTALGIC STATE, a reduction linocut, that refers us to a floating complex cellular structure radiating brilliant warm organic colors.

Thank you to Jon Goebel for inviting me to be the juror for PSBN 2018, and to UH Hilo for the opportunity to create a new print for the Art Department's Artist Print Edition (APE) Project. My appreciation to Tiana Honda and Katya Hutchinson who carefully assisted in the print production. It is so rewarding to work in a well-equipped print studio energized by young artists and the community. My week in-residence including field trips with Marlene Goebel, Michael Marshall and the Arts Club, was filled with the sharing of great stories and observations, all of which provided many new questions that I will continue to ponder for some time.

Review

Discombobulation Abounds: The State of the North American Psyche in Print

By Isabella Ellaheh Hughes

Medium-specific, juried exhibitions are vast to tackle and digest. The 2018 Pacific States Biennial North American, exclusively focusing on printmaking from anywhere on the North American continent, its Islands, and outlying US territories, is no different. Founded in 1982 by the Art Department Print Studio at the University of Hawai'i at Hilo, this edition marks the 19th edition of this ambitious biennial. Unlike many medium-specific, juried exhibitions and biennials, when often there is barely a way to quantifiably connect the pieces or find a clear narrative beyond expertly executed quality of work, there are apparent, pervading themes that surprisingly unite the majority of the 79 artists in this edition of the biennial, juried by noted artist, curator and educator, Helen C. Frederick: the state of the North American psyche in 2018 with a stark reflection on the its discombobulation of the human experience. Works in this biennial are often oscillating between a focus on where humans literally and psychically belong - whether it is in the present, the past, or indigenous, nonlinear contexts of time; the tension between the manmade and natural world; and bold political statements, championing human rights and a call for change that can only be read as a direct reaction the concerning conservative turn the US has taken. Through all the works, with the exception of a few, escapist, abstract pieces and representative that both evoke the biomorphic and nature, tension is present.



In Morteza Khakshoor's (Ohio) screen print, *A Very Funny History*, a stylized, setting of what could be inferred as a classic psychiatrist and patient on a couch is depicted. This stylized interior scene has an overwhelming amount of emotion, although executed in a nostalgic pantone suggesting the brightly colored, yet nonetheless monochromatic vintage movie posters from the earlier part of the 20th century. Arrestingly, the elegant, suit-wearing, seated figure who commandingly takes upon the rouse of a psychiatrist,

appears decades younger than the malaised character lying on the couch.

Also investigating the interior of space with an early, Wes Anderson-like ironic quality is Todd Herzberg's (Kentucky) lithograph, *Erik*. This highly detailed and intricate lithographic depicts a boy inside a domestic, interior space, ripe with imagery and symbols that mysteriously lend themselves for an audience inference. Wearing a realistic, bird mask, carrying a deer head, the circle of empty chairs around the determined, profile-facing figure of the boy who stands in a children's wading pool feels both charming and disconcerting simulta-

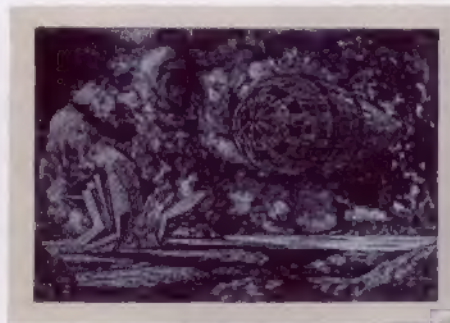


neously - what exactly has gone on here and what does the artist want us to speculate?

In Rachel Kishimoto's *Obsolete*, a flame-haired woman invites the viewer once more into the interior. Stylistically reminiscent of an early, 20th century John William Waterhouse maiden, lays jarringly on the floor. Nude and bound by wires, she is clearly some hybrid between robot and human, perhaps a metaphor for the state of humanity in our increasingly digitally-focused and socialized world. Lush, tropical houseplants create a border pattern, once again, as in many of the interior works, the jarringly familiar with the absurd is meshed together.



Moving into nature and examining the tension between the manmade and natural world is another, recurring theme in this year's Biennial. Whether a scene of dense, houses atop a monochromatic mountain scene with hints of Modernist architecture in Cynthia Back's *Andes: Urban* or a doomsday-esque landscape of a blimp riding low overhead a desolate, rocky landscape in Endi Poscovic's *Test Stone with a Rock III, Distant View after H. Seghers*, something is clearly amiss between man and nature's



engagement. Perhaps no two pieces more directly question the impact of the manmade on the natural world than in the stark, barren scene of what appears to be coffins beneath a stony, canyon-like mountaintop in Paul Acevedo's lithograph, *El parque de marmol*, which trans-



lates as the 'marble park' or in David Avery's *The Last Roundup*, a black and white small etching which depicts a sinister skeleton atop what appears to be an oil drill, penetrating the earth with an assortment of decrepit characters right out of Hieronymus Bosch's *Garden of Earthly Delights*.



Literal and quite politically charged works, often directly using text to address the most glaring, problematic and divisive issues in a Trump-era presidency and America are frequent in this edition of the Biennial. Whether addressing racism and the foundations of the US being based in White privilege and a whitewashing of history in Bria Craig's hand pulled, UV print, *White Wash Privilege* atop a National Geo-

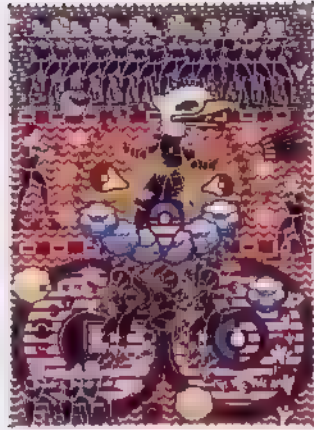
graphic cover – a magazine that has a deeply racist legacy. Like most institutions in America or the plight of immigrants in Ruthann Godole's screen print on an actual dishcloth *Know Who*, which in bold, red letters, implores the viewer to 'Know Who Washes Your Dishes.'

Gay rights (and perhaps a subtle commentary on the need more than ever to defend them in a Trump era) are addressed, Benjamin Rinehart's cyanotype print of two, vintage, almost out of a Western movie/Gold Rush era two men embracing in the aptly titled, *Gay Panic Defense*. Wall Street corruption and the rising economic inequality in America are the focal point in the 11-color print by Colleen Sullivan, 99: *Who are the One Percent?*



One of the highlights of the 2018 edition of this print biennial is the strong representation of a variety of different cultural reference points and diversity of backgrounds from the

artists. The experience of being Filipino American, family and heritage is poetically explored in the multifaceted, beautifully dreamy artist book of Benjamin Luzada on handmade paper, *Ninuno Espiritu*, where his delft, multidimensional printmaking should be equally noted with his prose.



In Michael Menchaca's screenprint, *Gotta Catch 'Em All!*, distinctive references to Mesoamerican imagery is juxtaposed with a contemporary, video game like aesthetic, bridging together thousands of years of Mesoamerican traditions and imagery with contemporary culture.

Mesoamerican imagery and culture is once more featured in the emotive lithograph-serigraph by Humberto Saenz, *Limpiador de Ventanas*, which translates as the 'window cleaner.' The proud body

of the window cleaner walking into a blank horizon captures the human dignity in honest work, which stylistically is evocative of Mesoamerican designs.

Amidst all the probing, profound and incredibly socially, environmentally, culturally, politically and overall highly narrative works in this biennial that reflect the chaotic, tumultuous times of our era, on the opposite end of the spectrum, woven throughout the many pieces in this biennial, a strong alternative narrative, which is in stark contrast to the aforementioned, can be found: a return to nature and nature's beauty. Whether an escapist reaction to an intense, charged, and particularly ugly era for North Americans, or serving as a reminder that whatever we may be enduring in the human world, solace and perhaps answers can be found in nature. Whether literal representations or more fantastical and biomorphic, there is a calming, reverent quality to these works reflecting the natural world, which are timeless and removed from so many of the more literal, heady, incredibly relevant, and best intense pieces that truly reflect the year that was 2018 in North America.



Building and renewal, coupled with observations on the symbiotic relationship between bees and flowers are on display in Andrea Pro's woodcut, multicolor print, *Gathering Lehua*, a native, Hawaiian flower holding great cultural significance for the indigenous Hawaiian community, the Kanaka Maoli, which in recent years, has been hit with the Rapid 'Ōhia Disease on Hawai'i Island.



Complementing observations and reflections on the natural world is Christine Baum's *Ripple*, showing water lily plants at an unusually upward perspective. Deeply evocative of Japanese woodblock prints from the early 20th/late 19th century, printed on Japanese hosho paper further emphasizes the Japanese reference point.

Bright, biomorphic masses that at once could be referencing rock formations in the desert; cell structures; or appear to be growing crystals from a child's science kit, are playfully enigmatic and wondrous in Tatjana

Pavi's multifaceted print that combines etching, with vis-

cosity printing, collage and monotype on okawara paper, *La Passeggiata III*, which translates into 'the walk'.

If one work could perhaps surmise succinctly the overarching ethos, themes and values of the 2018 Pacific States Biennial North American Print it would be the biomorphic, yet eerily recognizable forms in Patrick Vincent's stone lithography, *Ocean's Bones*. In this dreamy print, coral-like

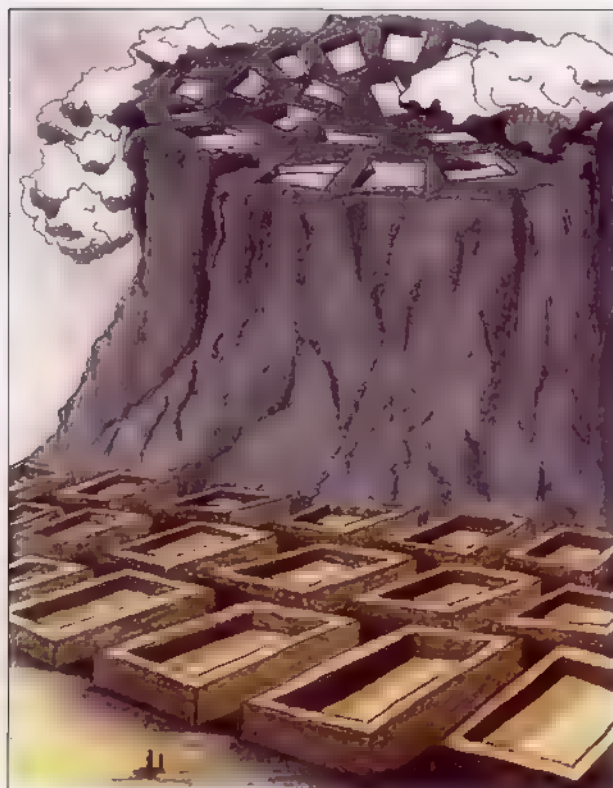
brain shapes or perhaps, brain-like coral, some bleached and dead looking, others vibrantly purple and plump, grow atop of what appears to be the skeleton of a turtle, with human-

oid like forearm skeleton arms, bended at the elbow joint where one would expect fins. Once again, as many of the works have in this edition of the biennial, an air of mystery, familiarity, natural world shapes and forms juxtaposed with the human are depicted. Diving deep into a pale blue, abyss, leaving one to wonder what reflections, reactions and state of the North American human psyche will meet us in the 2020 Pacific States Biennial North America.



Exhibition

Pau Acevedo
El parque de marmol
Lithograph
Turlock, CA, US



Keegan Adams
Past, Present, Future
Intaglio Monotype, Transfer
Bay Village, OH, USA





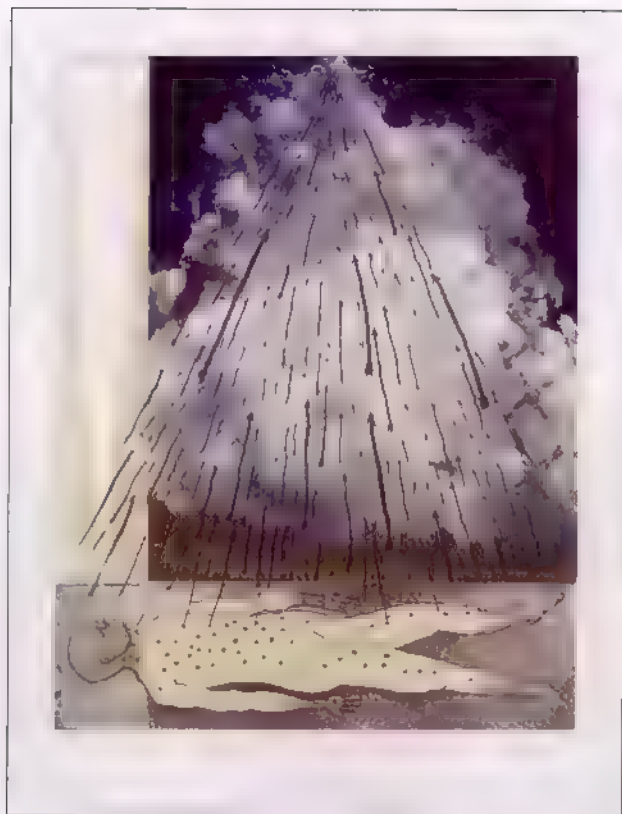
Alejandra Aguilar Caballero
Jauria I/ Pack I
 Two Plate Woodcut
 Mexico City Mexico

Heidi Amosara
Horsetail Knot with Flower Silver
 7 Color Reduction Screen Print
 Weatherford TX, USA

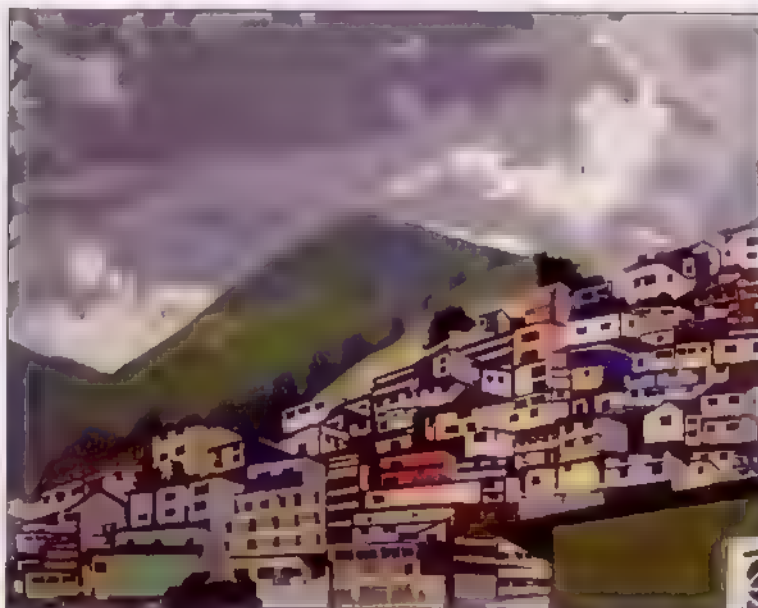


David Avery
The Last Roundup
 Etching
 San Francisco, CA, USA

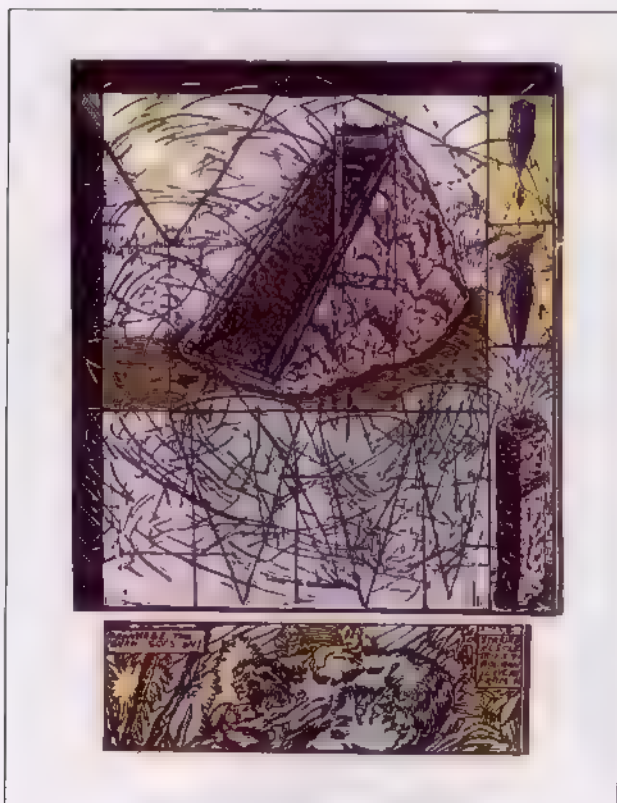




Martin Azevedo
If I have to you will have to
 Lithograph and Silk screen
 Hanford, CA, USA



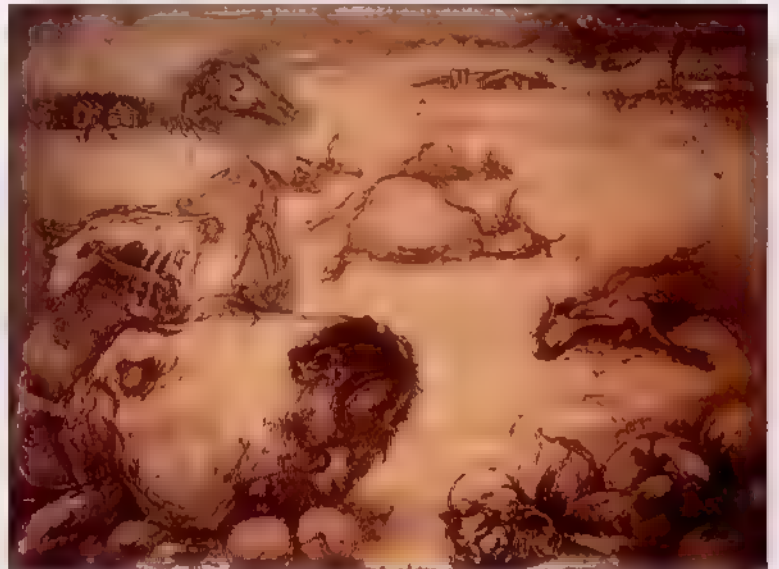
Cynthia Back
Andes: Urban Panorama 2
 2-Block Reduction on Woodcut
 Lansdowne, PA, USA



Martin Azevedo
Mounting The Stage Of Existence
 Silk screen and Relief
 Hanford, CA, USA



Kristen Bartel
Microcosm: Basket with Snow
 Stone Lithograph with Inkjet
 Racine, WI USA



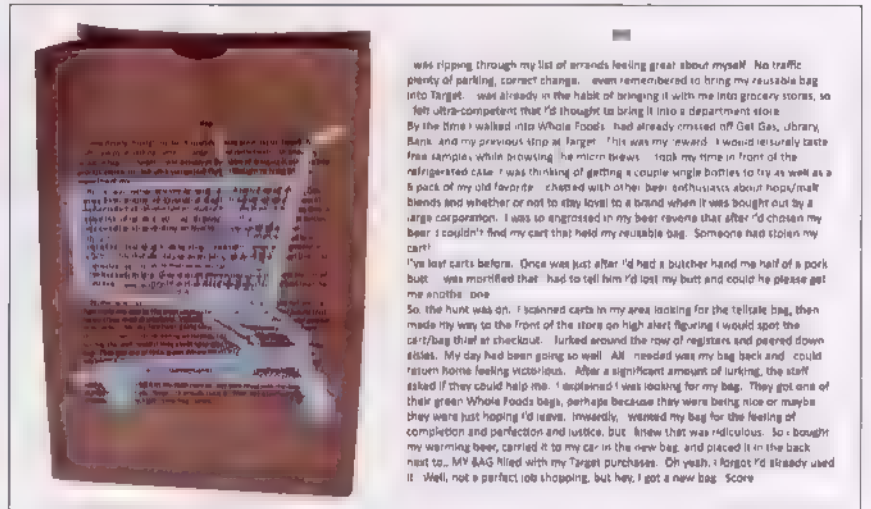
Curtis Bartone
PESTILENCE...
 Etching (Two Plates/Runs)
 Savannah GA USA



Christine Baum
Ripple
 Monotype on Hoshi Paper
 Odenton MD, USA



Judith Baumann
Choke Slam
 Screen Print with Graphite Powder
 Pennington, OR, USA



was ripping through my list of errands feeling great about myself. No traffic, plenty of parking, correct change. I even remembered to bring my reusable bag into Target. I was already in the habit of bringing it with me into grocery stores, so I felt ultra-competent that I'd thought to bring it into a department store. By the time I walked into Whole Foods, I had already missed off Get Gas, Library, Bank, and my previous stop at Target. This was my reward. I would leisurely taste free samples, while browsing the micron brews. I took my time in front of the refrigerated case. I was thinking of getting a couple single bottles to try as well as a 6 pack of my old favorite. I chatted with other beer enthusiasts about hops/malt blends and whether or not to stay loyal to a brand when it was bought out by a large corporation. I was so engrossed in my beer reverie that after I'd chosen my beer, I couldn't find my cart that held my reusable bag. Someone had stolen my cart!

I've lost carts before. Once was just after I'd had a butcher hand me half of a pork butt. I was mortified that I had to tell him I'd lost my butt and could he please get me another one.

So the hunt was on. I scanned carts in my area looking for the telltale bag, then made my way to the front of the store on high alert figuring I would spot the cart/bag thief at checkout. I lurked around the row of registers and peered down aisles. My day had been going so well. All I needed was my bag back and I could return home feeling victorious. After a significant amount of lurking, the staff asked if they could help me. I explained I was looking for my bag. They got one of their green Whole Foods bags, perhaps because they were being nice or maybe they were just hoping I'd leave. Inwardly, I wanted my bag for the feeling of completion and perfection and justice, but I knew that was ridiculous. So I bought my warming beer, carried it to my car in the new bag, and placed it in the back next to... MY BAG filled with my Target purchases. Oh yeah, I forgot I'd already used it. Well, not a perfect job shopping, but hey, I got a new bag. Score.

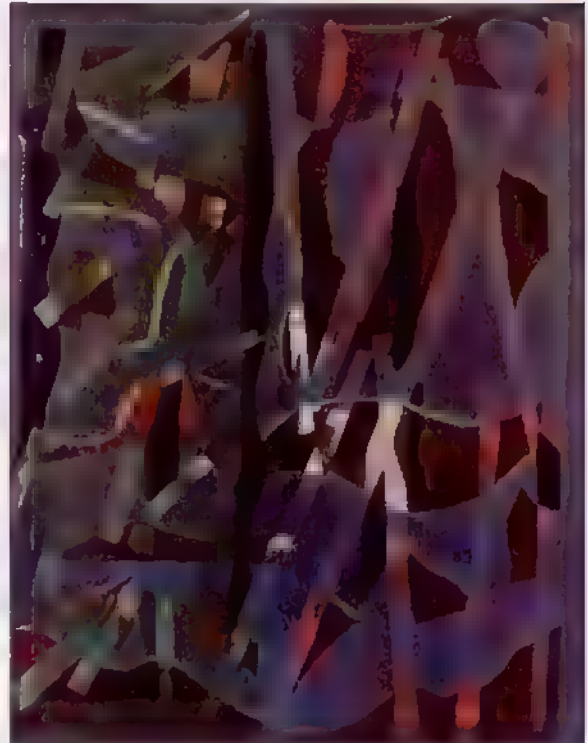


Christopher Benson
Remnants I
 Linoleum Relief and Screen Print
 Modesto, CA, USA

Elizabeth Bennett
Bag
 Screen Print
 Cupertino, CA, USA
 *SFCA Recognition Award

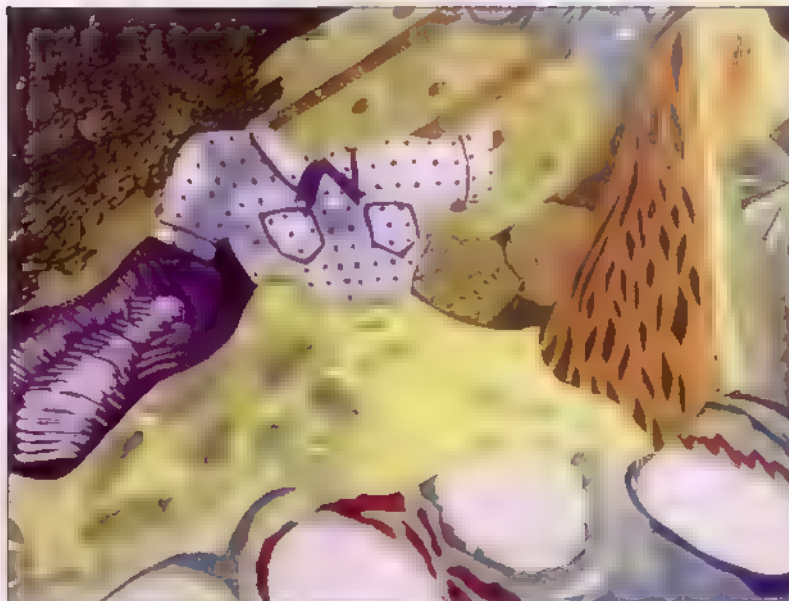


Edward Bernstein
Falling Through the Cracks
 Inkjet Laser Cut, Inkjet Powdered Pigment
 Birmingham, AL USA

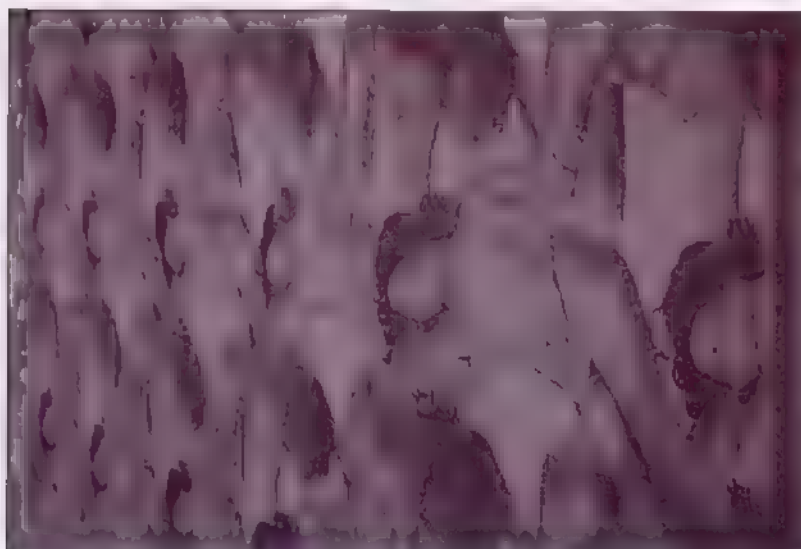


Henry Bianchini
SEEING THROUGH
 Monotype - O
 Keaau, HI USA

Anne Burton
What Was She Wearing
 Hand Colored Woodcut on Japanese Paper
 Portland, ME USA



Karen Brussat Butler
Wandering THE MIDWAY BOOK
 Risograph Printing/ Lithograph
 Norwalk, CT USA



Danqi Ca
One Hundred (Would Be) Daughters
 Stone Lithograph
 Baltimore MD USA

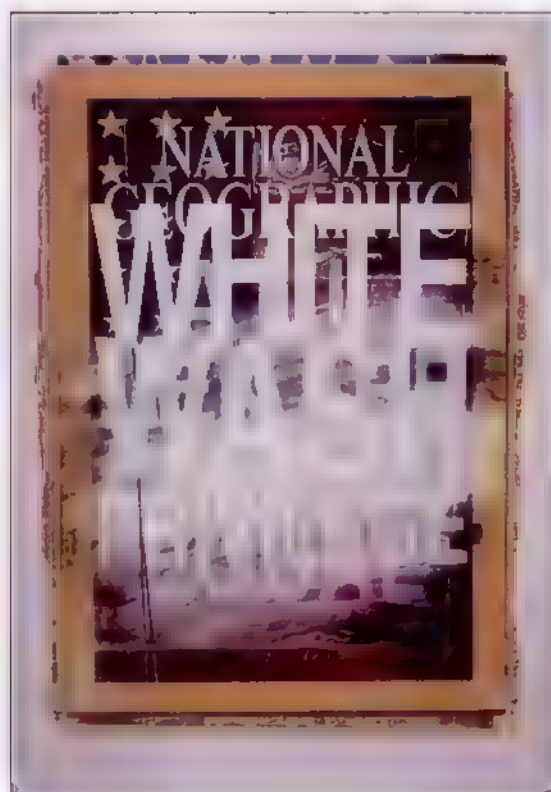
Myles Calvert
WW.McQ.D?
 Image Transfer Screen Print Puff Ink
 Alfred Station NY USA
 *SFAA Recognition Award



Mei Fung Elizabeth Chan
Mind your Steps
 Wood Engraving and Woodcut
 Centurion, N.Y., SA

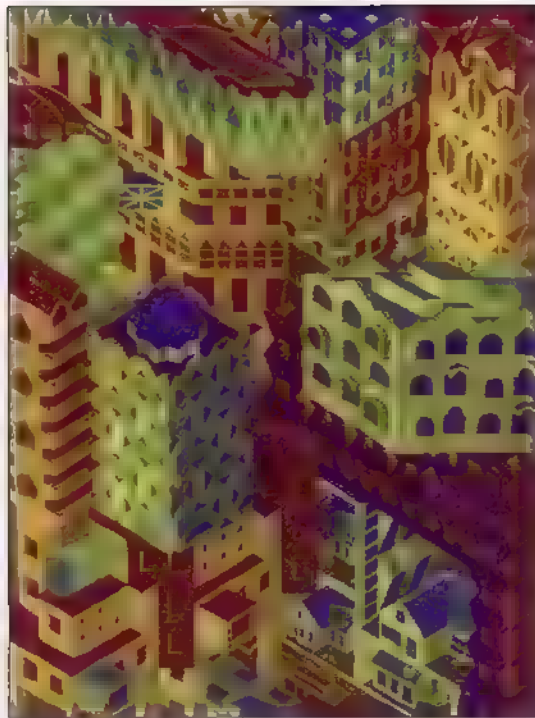


Brian Craig
White Wash Privilege
 Hand Pulled Ultra violet Screen Print
 Keowna, British Columbia, Canada
 * Juror Award



Jacob Crook
Everything Must Go
 Mezzotint
 1988 x 1400 SA





Michael Dal Cerro
Model Homes
 Linocut
 Lyndhurst, NJ, USA

Maritza Davila
Milagros
 Photograph
 Memphis, TN, USA



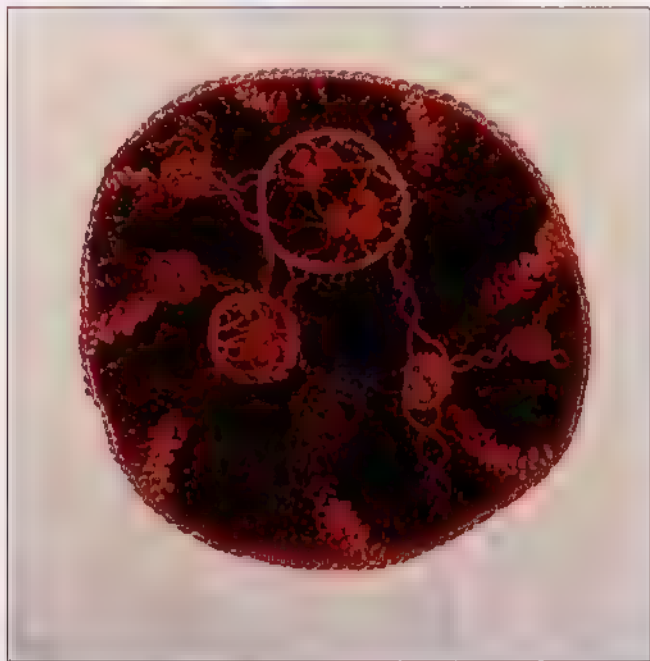
Pamela DeLaura
Collision X
 Serigraph and Cyanotype
 Detroit, MI, USA





Annegret Disterheft
Above and Below
 Serigraph
 Salem, OR, USA

Tallmadge Doyle
High Tides Rising V
 Portland, August 1997
 Eugene, OR, USA



Marla Doering
Nostalgic State II
 Resin on wood
 Bartmouth, Nova Scotia, Canada
 * Juror Award



Keith Dull
I Am Knot: Kite Bay...
 Color Reduction Relief
 Asilomar, CA



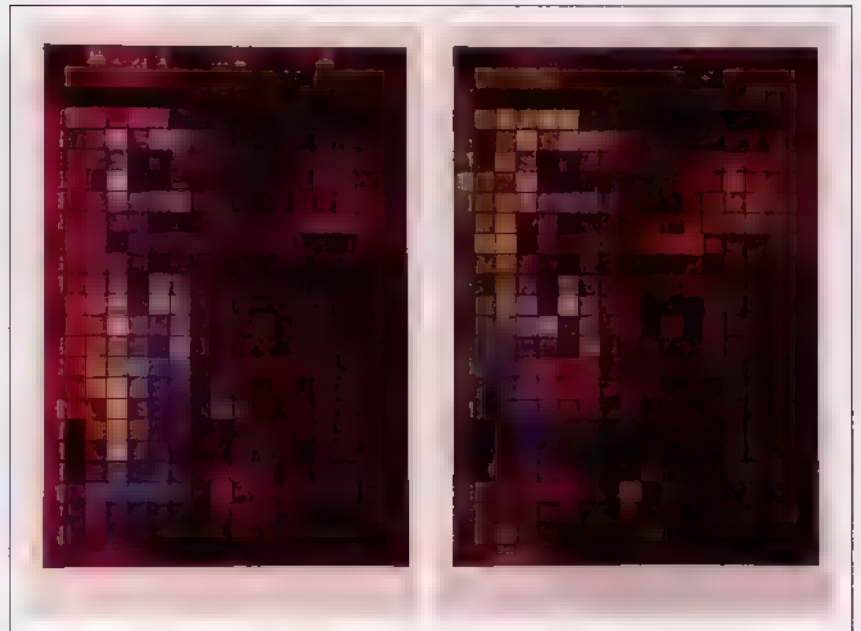
Barbara Foster
Tagged Unit Boundary
 Laser Etched Relief with Hand Painted Ink
 Asilomar, CA, USA



Ruthann Goddard
Hoopla (Jump)
 Screen Print
 St. Paul, MN, USA



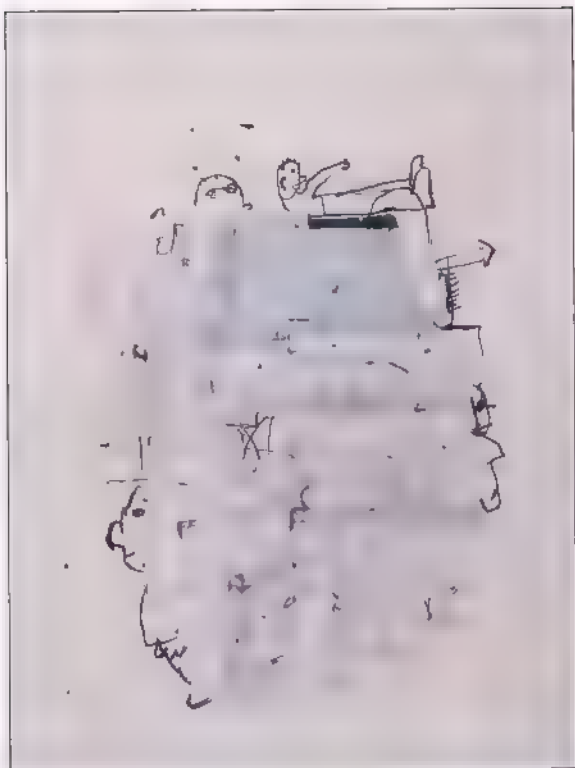
Ruthann Godollei
Know Who
 Screen Print on Dishcloth
 St Paul, MN, USA



Enrique Guadarrama Solis
Notas sobre el tiempo I.
 4 Plate Aquatint (Diptych)
 Magisteral, Tlalpan, Mexico

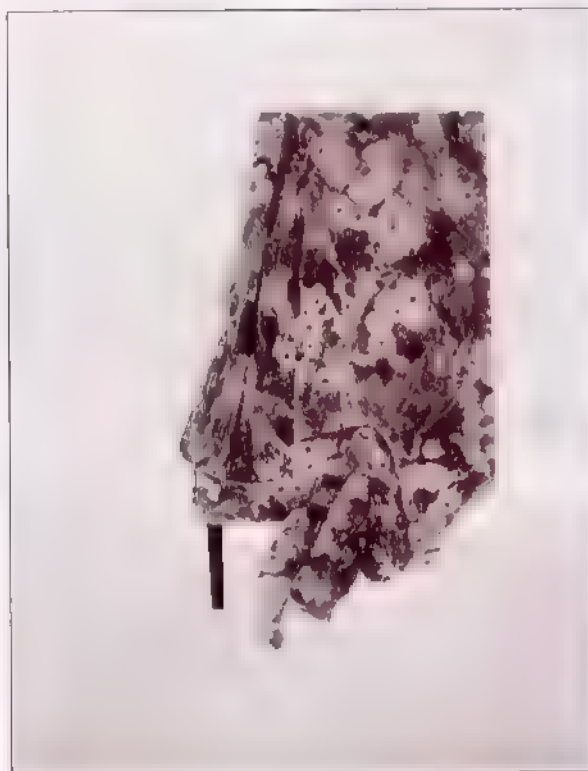


Vanessa Hall-Patch
Still standing in Davies Orchard
 Screen Print and Translucent Paper
 Bowen Island, British Columbia, Canada
 *Juror's Award



Mia Hanton
Whitewash
 Ink on Paper
 Baltimore MD USA

Dana Harel
The way of flower 1
 Clay Photo Transfer Pastels Charcoal
 Redwood City, CA, USA



Cidne Hart
Gold Line
 Dry Point
 Los Angeles, CA, USA





Todd Herzberg

Erik

Photolithograph

Lexington, KY, USA

* First Place Residency Award

* SFCA Recognition Award



Tom Hollenback

Untitled

Mixed Media Relief Print

Menomonie, WI, USA

Heather Huston

Waiting Room

Silkscreen on Mylar

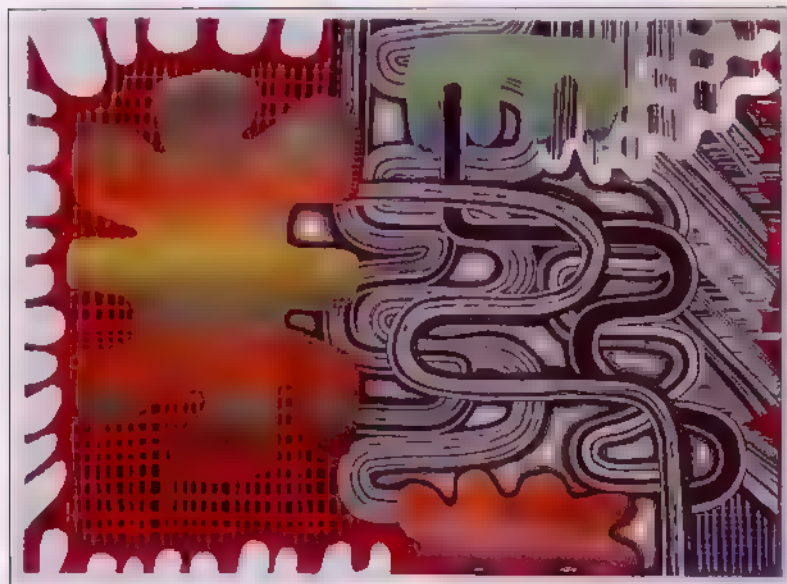
Calgary, Alberta, Canada





Raluca Iancu
Reconstruction Attempt #17
 Charcoal, Woodcut and Linocut Collage
 Ruston, LA, USA

Benjamin Iluzada
Ninuno Espiritu
 Woodcut, Linocut and Photograph
 Philadelphia, PA, USA



Sophie Isaak
I take everything personally
 Reduction Woodcut, For Sixscreen, and Ink
 on City, A, USA
 *SF Art Record for Awa a



Ann Johnston-Schuster
The Big Brother
 Woodcut and Digital Mixed Media
 Fountain Valley CA, USA

Morteza Khakshoor
A Very Funny History
 Screen Print
 Columbus, USA
 * 2007 / World
 * SECCA Recognition Award



Drew Justice
No Joke
 Woodcut and Screen Print
 Knoxville TN USA



Rachel Kishimoto
Obsolete
 Etching
 2014, USA

Mario Laplante
Foster
 Monoprint
 San Francisco, CA, USA

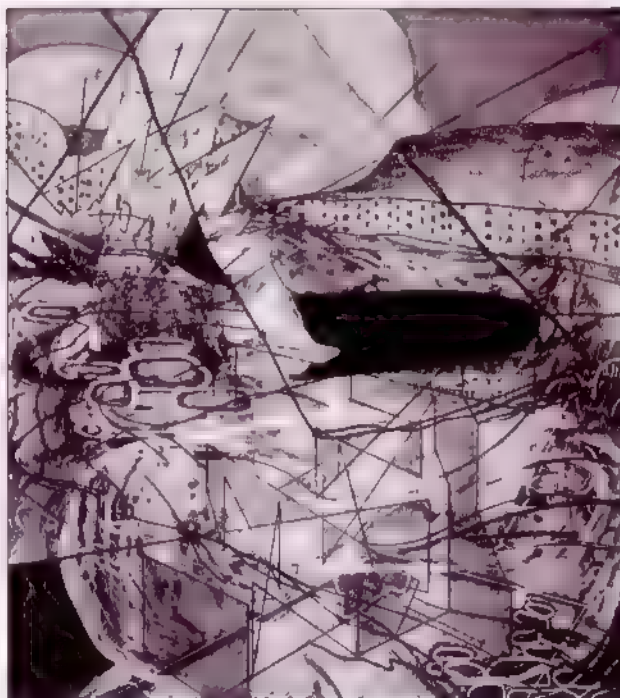


Joseph Lupo
BE CHANCE
 Laser etching
 Morgantown, WV, USA

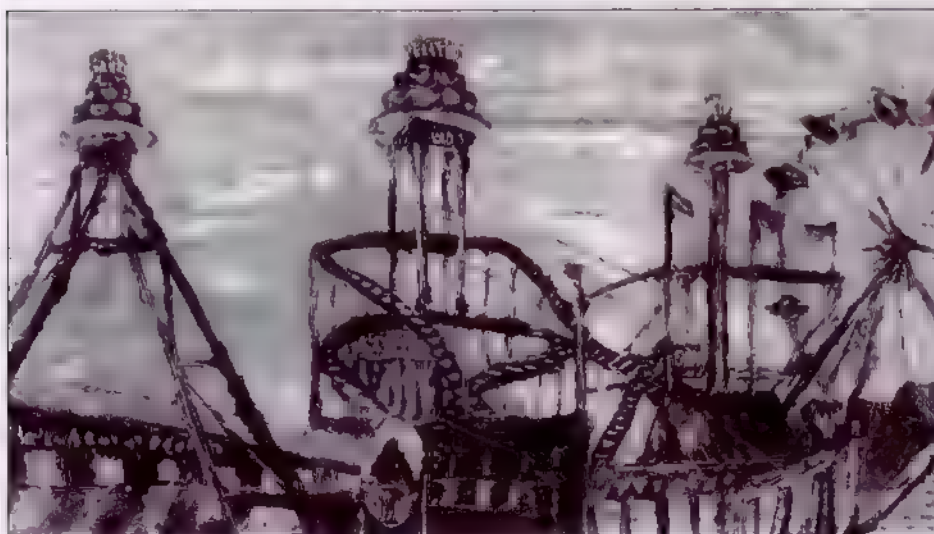


Beauvais Lyons
Circus Orbis: Lysippe Amazon Queen
 Lithograph
 Knoxville, TN, USA

Mike Marks
How The Highlands Laid Low
 Intaglio (Drypoint, Spalte Mezzotint)
 Minneapolis, MN, USA



Tonia Matthews
Cake Day
 Monoprint with Gold Leaf
 Baltimore MD USA





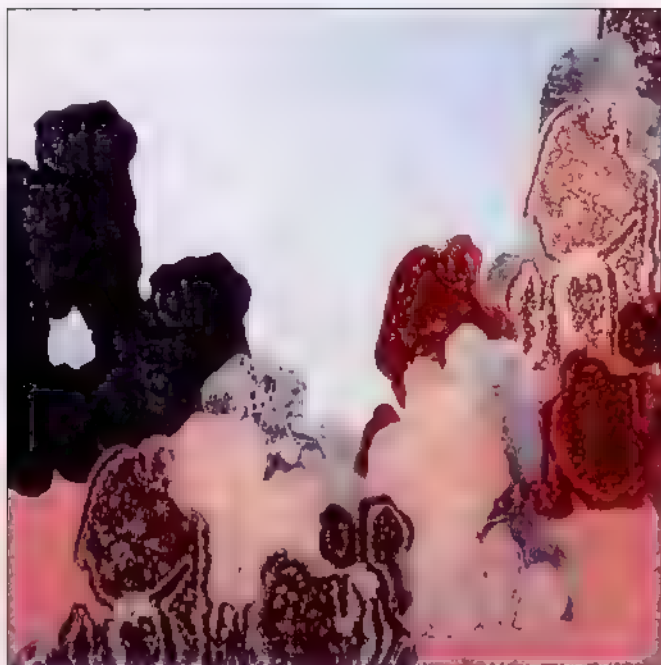
Nichole Maury
Failures of Communication. #1
 et alq
 Kalamazoo, MI USA

Michael Menchaca
Gotta Catch 'Em All!
 reen Print
 ar Antonio, TX, USA
 Award
 *SFA Recognition Award



Meghan O'Connor
Gravitational Oscillations
 Lithograph and Screen Print
 Sioux City, IA, USA



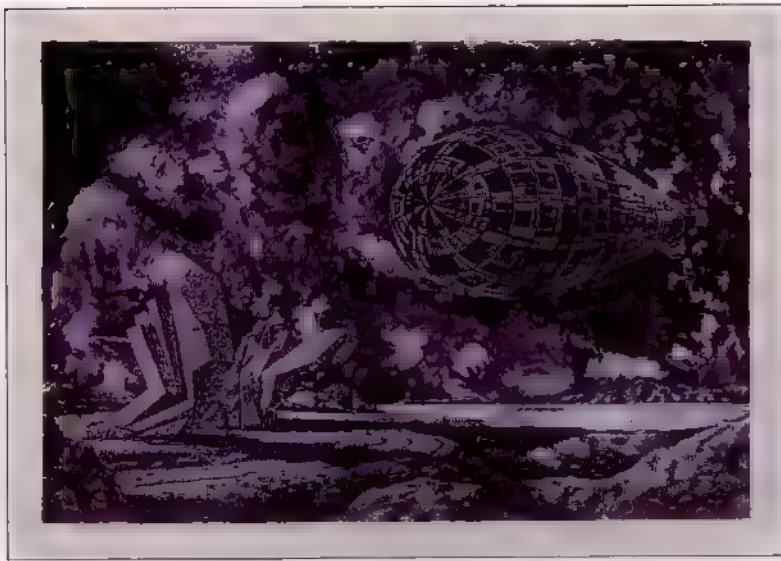


Tatjana Pavlevi
La Passeggiata III
 Etching, viscosity Collage Monotype
 Seattle WA, USA

Sheila Pitt
True Love
 Archival Pigment, Print and Thread
 Tucson AZ, USA

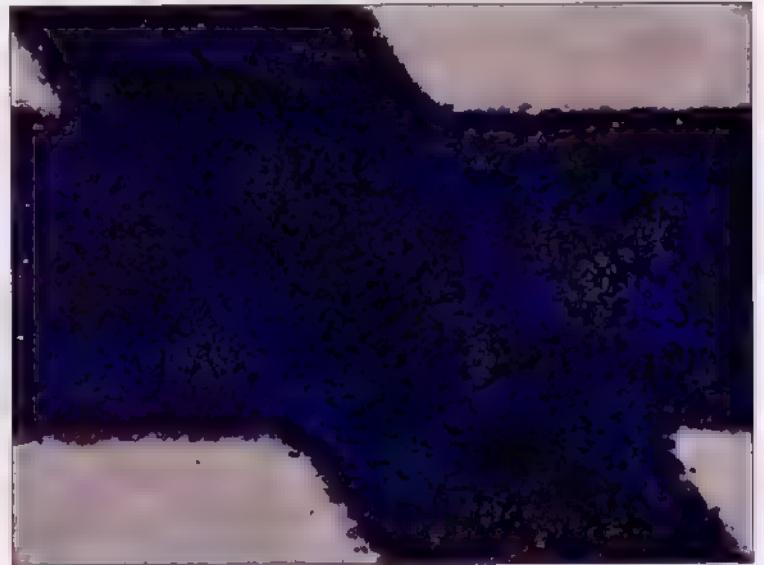


Susan Percy
Sunflower Leaf #8
 Drypoint on Arches 88
 Catonsville, MD, USA



Endi Poskovic
Test Stone with a Rock II...
 Color Lithography
 Ann Arbor MI USA

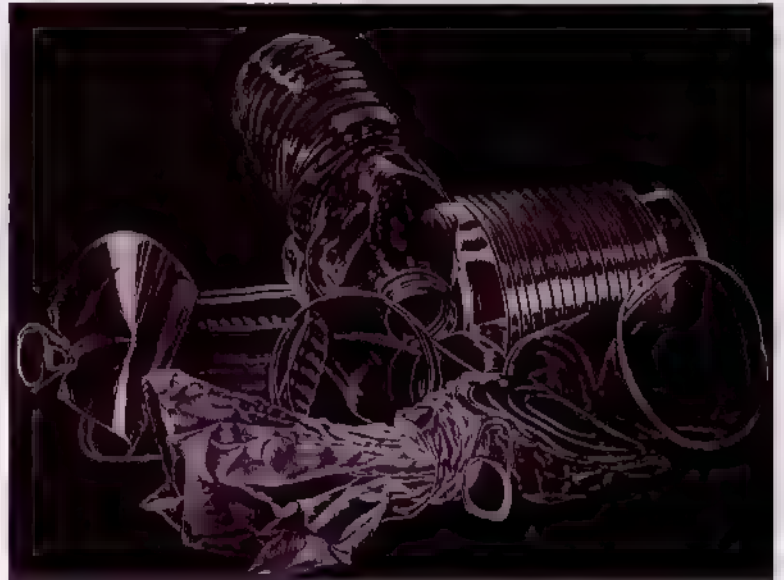
Jim Powan
Crossroads
 Deep Relief Printing on Japanese Silk
 Kyoto Japan USA



Andrea Pro
Gathering Lehua
 Woodcut
 Honolulu HI USA



Benjamin Rinehart
Gay Panic Defense
 Cyanotype and Reduction Woodcut
 Appleton, WI USA



Christiane Roy
Le legs
 Burn-in (Graver) on Copper Plate
 Sutton, Quebec Canada



Humberto Saenz
Limpiador de Ventanas
 Lithograph and Serigraph
 McAllen, TX USA



Meredith Setser
Boblo Disassembled
 Etching and Mezzotint
 Indianapolis, IN, USA

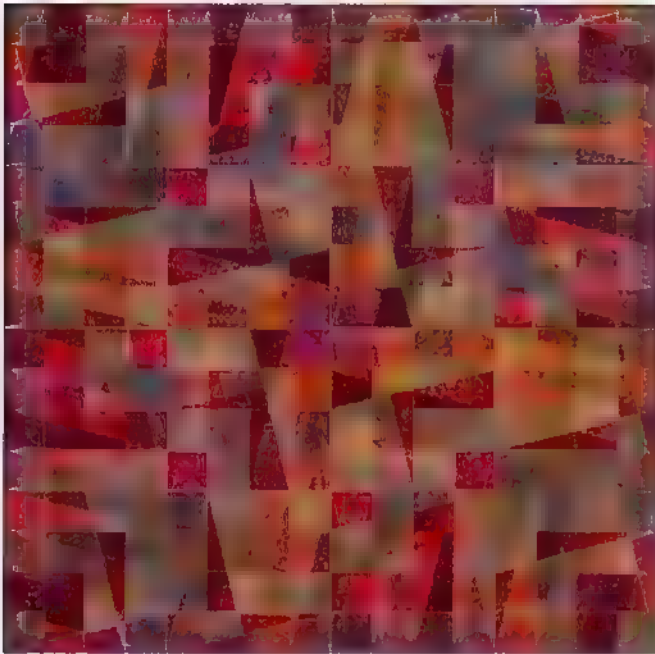


Sarah Sipling
Deteriorate I
 Lithography
 Maryville, MO, USA



Mark Sisson
Portrait of Daniel King
 Linocut, Woodcut, and Lithograph
 Stillwater, OK, USA
 *Juror's Award

Mike Sonnichsen
Untitled (from the Bx8 series)
 Relief Print from 3 Etched Aquatinted Plates
 Moscow, ID, USA



Craig Subler
Clandestine Operation
 Etching, Aquatint, Soft Ground
 Gerrardstown, WV, USA



Colleen Sullivan
99: Who are the One Percent?
 1 Color Screen Print
 Menlo Park, CA, USA



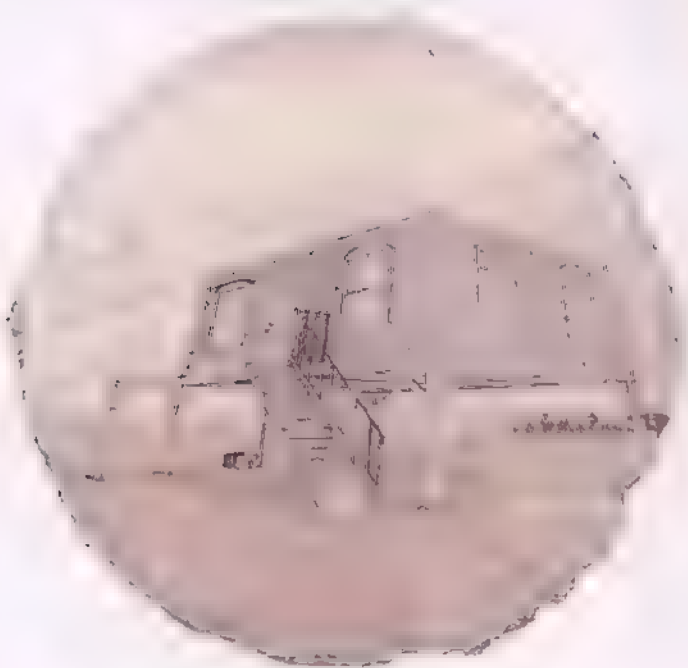


Lisa Turner
Objective #1
 Screen Print
 Bellingham, WA, USA
 *Juror's Award

Patrick Vincent
Ocean's Bones
 Stone Lithography
 Nashville, TN, USA



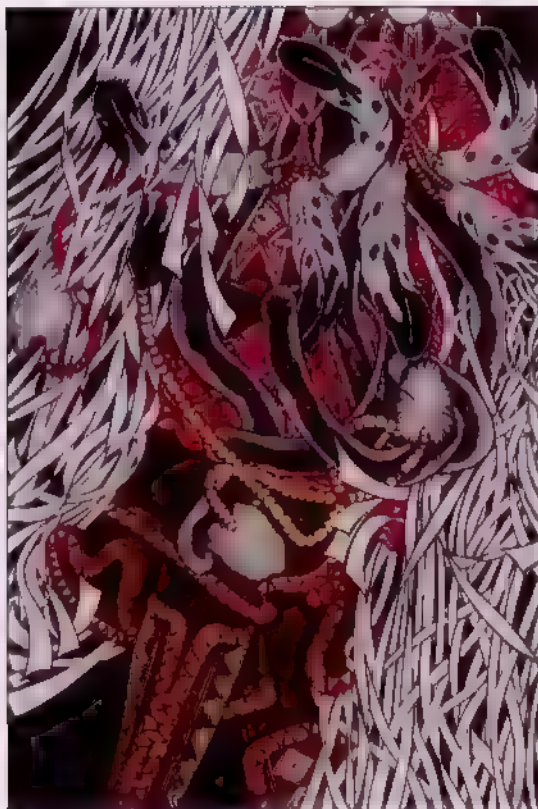
Melanie Robyn Wall
Anywhere but here
 Intaglio and Lithograph
 Cleveland, MS, USA





Art Werger
At the Crossroads
 Mezzotint
 Athens, Ohio, USA

Donna Westerman
Water under the Bridge
 Reduction Woodcut
 Corinda, CA, USA
 *Jewelry Award
 *Society of American Artists Award



Linda Whitney
Red Fancy Shawl Dancer
 Mezzotint
 Valley City, ND, USA



Jared Wickware
Portrait of Martha
Copper Engraving
Honolulu, HI, USA



Shige Yamada
Narcissus
Computer Art
Kihei, HI, USA

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2018 Pacific States Biennial North American Print Exhibition



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